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THE
BARODA
ART GALLERY



JUDITH WITH THE HEAD OF HOLOFERNES

BY SIR PETER LELY

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

JUDITH WITH THE HEAD OF HOLOFERNES

BY SIR PETER LELY

Baroda State Museum and Picture Gallery.

THE

ART GALLERY

OF

H.H. MAHARAJA GAEKWAR OF BARODA, G.C.S.I.

FORMED BY

M. H. SPIELMANN, F.S.A.

WRITTEN BY

E. RIMBAULT DIBDIN



LONDON

1920

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THE BARODA ART GALLERY

I

OLD MASTERS

About nine years ago His Highness the Maharaja Gaekwar of Baroda conceived the admirable project of forming a collection illustrative of European art as part of his extensive schemes for giving his subjects the means of knowing all that is best in Western civilisation. Acting on his behalf, Mr. Marion H. Spielmann, F.S.A., gradually formed the collection, and a handsome art gallery was built to receive it. Then came the war, and the pictures, sculpture, and other art treasures were stored in London; the Baroda Art Gallery, till peace came, remained empty.

Now that the high seas are again available and safe for shipping, the Maharaja's plan is about to be brought to completion. Mr. Spielmann, being compelled by circumstances to deny himself the pleasure of going to India to see the works he had collected properly arranged in the home prepared for them, availed himself of my services as his substitute, and for some time past I have been busily engaged on the preliminary task of having them put in perfect order: no light matter in the case of such susceptible things as art treasures after more than five years' storage in the atmosphere of London, for air is as vital a matter to them as to human beings, and the air of the Metropolis is unsurpassed in its grime-giving quality.

The labour, however, was rich in compensations, for it involved my becoming thoroughly acquainted with the Maharaja's collection, which is a masterpiece of intelligent selection; formed, too, piece by piece, with a sure constructive sense of the main purpose of the scheme, which is to give to Baroda a pictorial summary, unique in all India, of the course of European art, almost from its beginnings down to the present time. To have succeeded in this, with what is, after all, a small collection—there are 190 paintings in oil and a few examples of sculpture—is to have achieved the almost impossible. Mr. Spielmann has, however, done it remarkably well. His success is an object-lesson to collectors, especially as it has been achieved without once falling a victim to the easy vice of paying great auction-room prices for great names. On the contrary, some of his most fascinating acquisitions—thanks to his keen and sure judgment—have been bought cheaply,



H.H. MAHARAJA GAEKWAR OF BARODA, G.C.S.I.
FROM THE SKETCH BUST BY F. DERWENT WOOD, R.A.



A. SCHIAVONE THE BIRTH OF SAINT JOHN

because they were wrongly attributed, and he—or rather His Highness—profited as a result of his superior skill. Mr. Spielmann can tell many amusing stories in this connection, such as that about a magnificent example of one of the most admired contemporary portraitists, which he bought for less than the value of its frame, because it was put up for sale in an auction of household furniture, with the artist's name incorrectly stated, so that the sapient trade turned their backs upon it.

The illuminating idea which His Highness the Maharaja insisted on was that the collection should have for its prime purpose the educative motive of setting before students and lovers of art in Baroda a pictorial chart of the rise and development of painting in the chief countries of Europe, for careful study, but not for imitation, since no national art can be improved by plagiarism or alien creative inspiration. It must renew itself from within; never hope to advance by sticking foreign feathers in its plumage. For India, however, where the native art has been stereotyped and hidebound for very many years, it must be an invaluable boon to have the implied lesson of the Baroda collection, that the supremacy of European art has been the result of constant change and development, not always in the right direction or with satisfactory results, but ever fruitful because of the underlying revolutionary passion for improvement by change, which has invariably inspired our pioneers in art—men who, having mastered their craft as they found it, were not content, like the majority of their fellows, to practise it with easy efficiency, but devoted their whole energies to attempts to better its traditions and widen its outlook. All European art is, from its crude beginnings to its present forms, the growth of a few centuries; a recent thing as compared with the ancient schools of Asia, which go back far beyond even the era when sculpture in Greece reached its highest expression, and eventually died out and was forgotten for many centuries. Then, thanks to the durable character of the material and the preservative aid of the soil in which they were buried, its remains emerged to bring to Art in the Middle Ages a new light and influence analogous to the service done by the books of the vanished civilisations of the ancient past to the literature of the Renaissance. From that time onwards the history of European art has been one of progress, first in one land and then in another; never continuous anywhere, but never standing still—trying and abandoning traditions, making mistakes but eventually profiting by them, gaining ever in freedom and originality of outlook, growing real live flowers in art's garden—not cherishing a simulation of it in a *hortus siccus*.

Of Greek and Greco-Roman art and the classic revival of the Middle Ages the Baroda Gallery will contain illustrations, at second hand, in Henning's minute but perfectly modelled reduction of the restoration of the Pan-Athenaic frieze, which he made for Burton's Arch and the Athenæum Club, and also a very important collection of casts from antique gems.

The germ from which European pictorial art grew—the Byzantine school—is indicated, if not actually illustrated, by a panel for a small devotional altar-piece, the production of the Mount Athos school. This, though probably of the fifteenth or sixteenth century, preserves the decorative conception of a much earlier period. The doors of monasteries of the famous Greek promontory were no doubt as firmly closed against new ideas as they were (and are to this day) against the female sex. Here we have art wholly in the thrall of the Church, which allowed it no function other than that of ministering to its purposes, and that only on lines exactly laid down for it. It is a bunch of tiny pictures: scenes relating to Christ, and a central design of God in



ALONZO SANCHEZ COËLLO

PORTRAIT OF ISABEL (OR ELIZABETH) DE VALOIS, DAUGHTER OF HENRI II. OF FRANCE, AND THIRD WIFE OF PHILIP II. OF SPAIN



PORTUGUESE SCHOOL. PORTRAIT OF QUEEN CATHERINE OF BRAGANZA

His glory, with Christ, the Virgin Mary, apostles and saints, attending Him. The composition of the pictures and their human expression are as crude as if they had been produced long before the day of Giotto: the faces with no more expression than buttons, the pictures as laboriously stiff and inane as is to be expected in one of endless repetitions for centuries of patterns rigidly fixed by authority. But the monkish labourer was at least a fine craftsman, and he somehow contrived by harmonious coloration and the liberal use of gold (which the tradition perhaps required) to make his panel, as a whole, an agreeable object—one which to a sufficiently ignorant and pious owner would doubtless be a very soul-sufficing masterpiece.

Considerably older, but less antique in invention, is the little Flemish panel, *Deposition from the Cross*, doubtfully attributed in the past to Rogier van der Weyden, but at least of his school and period. The painter is felt to have been groping in a very feeble light, but the dawn was coming. Somewhat more advanced in knowledge—at any rate of the secrets of beauty—is a very interesting *Riposo*, of the school of de Bles, in which are illustrated the old traditions of the miraculous sowing and reaping of corn, and the bending of a palm-tree to let Joseph pluck its fruit. The unfailing industry, ingenuity, and ugliness of German art has illustration in a *Crucifixion* of much the same period. The same theme is more dramatically treated in an Italian panel, which Mr. Spielmann has seen reason to assign to a later period, and which, it is not surprising to find, was at one time classed as German, but with a very improbable attribution to Dürer.

The Venetian school at its greatest is represented, if not by Titian, by an admirable copy, probably contemporary, of his *Death of Peter Martyr*. This acquires special value from the fact that the original, one of the world's greatest pictures, was destroyed when the Dominican Church of SS. Giovanni and Paolo, for which it was painted, was burned in 1874. Apparently of the same size as the original, this copy adheres closely to it in all details, both of design and touch, which other copies do not. It is amusing to learn that the painting was described in the catalogue of the auction at which Mr. Spielmann bought it as *Poussin: a Landscape, a Gallery Work.*

The next two Italian pictures, in point of date, are of the Madonna and Divine Child, by Bonifazio Veronese and Domenico Puligo respectively; in the former accompanied by St. Joseph. Both are distinguished works, especially the Bonifazio, which is fully worthy of that splendid Venetian colourist. The post-Raphaelite grace and beauty which illuminate them is the more instructive when we turn to a contemporary master of the Netherlands, Marinus van Reymerswaele, who in his *St. Jerome in his Study*, as elsewhere, is frankly pre-Raphaelite. This fine little example of a most interesting painter, which came from Sir Henry Layard's collection, was at his sale assigned to Lucas van Leiden, and it is possible that it is a copy by Marinus of a St. Jerome by that master which was in the collection of Charles I. To Quentin Matsys



FRANS FRANCKEN II. THE PICTURE GALLERY IN THE DORIA PALACE, GENOA



MARTIN RYCKAERT A ROCKY SCENE, WITH THE FLIGHT INTO EGYPT IN THE FOREGROUND

also the panel was at one time ascribed, but there is good reason to think that its paternity is now rightly determined. One might more readily question if the person represented is St. Jerome, because, although he has the skull for identification, that equally important trade-mark the lion is absent. However, the writing on the label above the student's head is apparently "Homo Bulla," which, though it may be translated as "Man is a Bubble," is ingeniously interpreted as "The Man with the Bull (or Decree)," *i.e.*, the papal authority to Jerome to translate the Old Testament.

Returning to the Italians, we have a charming predella picture by Schiavone, also contemporary with Marinus, as another illustration of the wide difference between the Flemish school and that from which it eventually drew fresh inspiration in the time of Rubens. It charms by grace of expression and beauty of colour. The great Bolognese, Agostino Caracci, is very well represented by the well-known *Apollo flaying Marsyas*, which was in the collection of Charles I.; by Guido Reni there is an excellent *Saint Catherine*, and by Guercino the *Salvator Mundi* from the Stafford House collection. The decadent grace of Sassoferrato's *Virgin and Child*, and the rather turbulent design of Salvator Rosa's (?) *A Bishop*, lead gently up to the forced chiaroscuro and exaggerated emphasis of Neapolitan Luca Giordano's brilliant *Judith and Holofernes*, which was exhibited at the Old Masters at the Royal Academy. A spirited design for a cupola lunette by Luigi Garzi, Sebastiano Ricci's *Vision of St. Anthony of Padua*, none the less charming because obviously reminiscent of Van Dyck, and a pleasant *Magdalen Reading*, by Giordano's pupil, Paolo de' Matteis, bring the chronological sequence on to the eighteenth century, in which Italian schools are represented by Piazzetta, Tiepolo, Longhi, and Cignaroli. *Abraham's Sacrifice*, by Piazzetta, is one of several versions of the subject by him, and it was engraved by Pietro Monaco. When it was exhibited at the Royal Academy winter exhibition of 1912, it attracted much attention, and Sir Edward Poynter praised it as "a fine Caravaggiô." It had for some time been attributed to that master, whose manner strongly influenced Piazzetta. Mr. Spielmann, however, was able to identify it as from the hand of Tiepolo's master—in which the leading critics concurred [see, *e.g.*, *The Burlington Magazine*].

The Spanish school has fewer examples. The oldest, by Coëllo, a dignified and able portrait of the third wife of Philip II., has great extrinsic interest, because it corresponds closely (though with many small differences of detail) to the picture of the lady by Coëllo's pupil, Pantoja de la Cruz, which is in the Prado. An



EVERT COLLIER STILL-LIFE

examination of the dates forces on us the conclusion that the latter was copied from Coëllo's picture, for de la Cruz was only seventeen years old when the lady died; whereas Coëllo was about the age of twenty-eight when she was married—the probable date of the picture. There are examples of Ribera, Alonzo Cano, Murillo (a school picture), and the elder Herrera. The Ribera *Christ at Emmaus*, from the Stafford House collection, was described by Mrs. Jameson as a very fine and characteristic example, but it may be questioned whether it is not more likely from the more painstaking brush of March. Pictures by the sculptor-painter Cano, immortalised by the portraiture of Velazquez, are rare, and *The Ancient of Days*, also from Stafford House, has all the considered grace of design to be expected from a sculptor, but the handsome, kindly old face is scarcely adequate to the painter's great theme.



JAN VERSPRONCK PORTRAIT OF A LADY

The sole example of Portuguese art has, like the Coëllo (himself claimed by the Portuguese school), an interest apart from its representation of a Peninsular artist not identified. It pictures Catherine of Braganza, wife of our Charles II., and evidently was painted before marriage, as symbolised by the crown held above her head by a hand from a cloud. When acquired for this collection it was sold at Christie's as a Picture of a Lady, of the Italian school. The correct description and attribution were established by comparison with portraits of the Queen by the Dutchman Dirck Stoop, in the possession of Lord Dillon and in the National

Portrait Gallery. Stoop came to England from Lisbon in the train of Catherine, and he no doubt painted these portraits after her marriage, omitting the hand and crown as no longer appropriate, but otherwise copying this earlier picture by a Portuguese painter. It is certainly not by Stoop or any Dutch hand. In the Baroda collection a special interest will attach to the painting, as it represents the lady who brought "the province of Bombay" as part of her dowry, and so was the means of making history by establishing England in India. Though not beautiful, Catherine was much painted. There is another portrait of her, by Lely, in this collection, but all others must yield in interest to this, the earliest: quite likely sent in advance for the edification of her royal suitor, after the olden manner. Its arch and animated expression does the utmost justice possible to her, but probably the heart of Charles was chiefly moved by the £500,000 also included in her dowry.



HENDRIK C. VAN DER VLIET — INTERIOR OF A CATHEDRAL

The art of the Netherlands is, as it should be, well represented. Three early Flemish pictures have already been referred to. The architectural interiors of Van Steenwyck the Younger (a church) and Frans Francken II. (a palace), creditably illustrate a class of subjects much and successfully pursued by this school. The supreme Antwerp master, Rubens, is represented by a brilliantly animated small portrait of Frédéric de Marselaer, which was shown in the splendid Exhibition of Seventeenth-Century Flemish Art held in Brussels in 1910; but his school has its fullest expression in the magnificent full-length group, *A Princely Family*, by T. van Thulden and A. Hanneman: thoroughly Flemish in design but somewhat Dutch as regards the painting. The identity of the persons represented is not known—it is not elucidated by the inscription at the left lower corner, "*En fecond Mariage Lavinia foit a Eneas pour prix de fon courage avec contentement d'Ascanea.*"

Contentedly plodding along the older path as if Rubens and his influence had not come to glorify Flemish art, Martin Ryckaert, "the one-armed painter," executed *A Rocky Scene, with the Flight into Egypt*, with the tireless care of a primitive. If he had only one hand, it had rare skill, enforced by wonderful eyesight. To magnify this picture is to increase one's surprise at the elaborate finish of every part, every tiny detail of a far-reaching, complicated landscape, full of incident and yet executed with astonishing breadth and sureness of touch. One is not surprised to know that the master's pictures are very rare; he could not have produced many such things in his short span of forty-four years.

There are genre subjects by D. Teniers the Younger, Abraham Teniers, Lambrechts, and Jan



JAN HACKAERT AND A. VAN DE VELDE — A WOOD SCENE, WITH A PEASANT AND SHEEP



WILLIAM DOBSON "PORTRAIT OF THOMAS SIMON"

Horremans: the last-named, curiously Hogarthian, indicates a source from which that British pioneer and his followers drew inspiration for their "conversation pieces." An elaborate flower piece by D. Seghers, probably a design for a detail of a large figure subject by one of the major masters, is a choice example of the unerring skill of the men of the Low Countries in all branches of still-life. There is also a very choice picture of game, fruit, and flowers, by Jan Fyt. The work in this field by Dutchmen is illustrated by the compositions of Van Ælst, Roestraeten, Evert Collier, and Walscapelle. The two pieces by Collier—as he spelt his name in England—treat homely subjects with perfectly combined force and delicacy, and have

admirable colour quality. Dutch portraiture is illustrated by examples of Otho van Veen, Jan van Ravesteyn, and Jan Verspronck. In all three the national genius for elaborate still-life imitation is manifest, but a delight in infinite detail of ornate costumes has not led any of these painters to fail in any of the essentials of convincing portraiture. Van Ravesteyn's buxom countess lives for us in spite of her wonderful collar, embroidery, and jewellery; and so does Verspronck's less genial dame, as she fixes us with her quiet stare of reproof for being unable to identify her even with the aid of her age, date, and coat of arms.

There are water subjects by A. Cuyp—reminiscent of Van Goyen—and A. Storck; a good cathedral interior by W. Van der Vliet; some excellent landscapes, including an elaborate Italianate composition by Weenix, alive with animals and figures; cattle pieces by Karel du Jardin and Paul Potter—the latter a repetition of the Duke of Westminster's *Morning*, and so close that foreign experts have declared it to be not a copy but a replica. The fascinating *Farriery*, by Dirck Stoop, was at one time credited to Potter. Jan Both's *Italian Landscape*, which was seen in the Old Masters Exhibition, is an exceptionally fine example of a rare and admirable master, and Jan Hackaert's lovely *Wood Scene*, with figures by A. Van de Velde, is so surprisingly modern in feeling that at first sight one might easily assign it to some painter of the Barbizon school. It figured in the epoch-marking Art Treasures Exhibition of Manchester in 1857.

Art, as made in Germany, is slightly represented, which is not to be deplored, for the Teuton genius has, with rare exceptions, been more active in adapting and rendering sterile the conceptions of other nations. There are interesting examples of J. H. Roos and Dietricy—in two of his most remarkable and successful imitative pictures of other masters.

The British school, on the other hand, is very adequately illustrated. How much its beginnings were rooted in the fertile soil of Netherlands art is shown by several of the earliest examples in the Baroda collection assigned by Mr. Spielmann to this country. Cornelis Janssens, Mytens, Van Dyck, Lely, and John Vander Bank were only English by adoption, and their art was not English, although more or less modified by their long residence here. Nothing by the great Sir Anthony's hand is included, but there is an excellent copy by "Old" Stone of the master's self-portrait; there are copies also by someone unknown—possibly Huysmans—of Van Dyck's portraits of Charles I. and Queen Henrietta Maria, the latter as St. Catherine. Van Dyck's also was the original of the picture of Guillaume de Neuburg, which is by the hand of Janssens, and his influence is all-potent in a three-quarter length, which, for a lover of British art, is the outstanding feature of the collection.

Known for many years in the Ilam Hall collection, and before, as a portrait of Thomas Simon, the king's medallist, by Van Dyck, this picture, with good reason, is now attributed to William Dobson; and, as that painter died when Simon was twenty-three years old, it obviously cannot represent him. Perhaps it is Abraham Van der Doort, medallist to Charles I. What is most important, however, is that here we have a masterpiece by a British artist produced when there was no British school of painters. Dobson was employed by Van Dyck (who in England seems to have produced art on the Rubens factory system), and he was inevitably influenced by the style of that master. But here he shines out, beyond anything else by him that is known, as himself a master of very high rank, and we can understand and approve his appointment on Van Dyck's death to be serjeant-painter to the king.

After the fall of that monarch, Dobson fell into dire poverty, and eventually died at the age of thirty-six. But for the Civil War, he might have been a great founder of a great native school. The task was left for Hogarth in the following century. How much that versatile and powerful creator was indebted to foreign influences is suggested by John Van der Bank's portrait of Lady Hales, which everyone to whom I have shown it has received with the comment, "Ah, yes, a Hogarth."

Sir Peter Lely, English knight if not English man, is also claimed by Mr. Spielmann as a fellow-countryman, and I am fain to do the same since I have seen his *Judith with the head of Holofernes*—the most beautiful thing by him that I know. It is not a greatly dramatic invention—that was beyond Lely—but he has somehow so idealised the Restoration lady who was his model for Judith, that the result is a perfect conception of the ancient Jewish heroine, and an exquisitely appealing picture.



THE VIRGIN AND CHILD
BY BONIFAZIO VERONESE



THE VIRGIN AND CHILD

BY BONIFAZIO VERONESE

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.



ABRAHAM'S SACRIFICE
BY GIOVANNI BATTISTA PIAZZETTA



ABRAHAM'S SACRIFICE

BY GIOVANNI BATTISTA PIAZZETTA

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

ST. JEROME IN HIS STUDY
BY MARINUS VAN REYMERSWAELE



ST. JEROME IN HIS STUDY

BY MARINUS REYMERSWAELE

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

A PRINCELY FAMILY

BY THEODORE VAN THULDEN AND ADRIAEN HANNEMAN



A PRINCELY FAMILY

BY THEODORE VAN THULDEN AND ADRIAEN HANNEMAN

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

PORTRAIT OF A LADY
BY JAN VAN RAVESTEYN



PORTRAIT OF A LADY
BY JAN VAN RAVESTEYN
In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.



INTERIOR WITH FIGURES
BY JAN HORREMANS



INTERIOR WITH FIGURES

BY JAN HORREMANS

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

II

THE

BRITISH SCHOOL

HOGARTH'S indebtedness to Flemish and Dutch art has in the preceding article been allowed; he built securely on those foundations a thoroughly personal and native style. In the Baroda collection he is represented by what I take to be an early effort, *The Stream of Life*, a satirical invention which may have been suggested by Addison's *Vision of Mirza*. Blindfold Fortune stands on a cloud in the centre of the sky emptying two bags on the crowds below: benefits for those on the right, evil gifts for those on the left. The two crowds are separated by a stream, across which, by the precarious bridge of a ladder, the painter is trying to cross to the favoured side, palette in one hand, hat in the other, and essaying to catch as he goes some of the money raining from above. Other figures have been identified as Richardson the novelist with a bag of money, and Alexander Pope in a car drawn by a seven-headed dragon. This dragon may have been "conveyed" from Dürer. The painting is coarse and hardly worthy of Hogarth. This may be the result of over-cleaning; the picture, obviously, was hastily painted as the design for one of the series of decorative screen-panels. The invention and composition are quite characteristic of him. An excellent small copy of Hogarth's great portrait of Captain Coram, made by W. R. Bigg, R.A., shows Hogarth at his best in this branch of art.

Reynolds is represented by his *Miss Meyer as Hebe* —not the original picture, but a small replica made for the engraver; Romney by a good half-length of Sir Brian Broughton-Delves; Ozias Humphry by a seated full-length of Lady Barbara Ashley Cooper, his last exhibited oil portrait; and Zoffany by his well-known picture of Garrick and Mrs. Pritchard in *Macbeth*: the erring thane of Cawdor very smartly got up in a Georgian costume for the murder of Duncan. There is a somewhat different version in the Garrick Club, but this is the engraved picture. Hoppner's half-length of Edmund Ayrton, Mus. Doc., is in his best manner, and Lawrence is represented well by his three-quarter length portrait of the Duke of Wellington.

The illustrations of our landscape art do not start from the earliest possible period: Wilson and Gainsborough are absent, and the record begins with two Scotsmen—William Anderson, and Alexander Nasmyth, immortalised by his portrait of Robert Burns, but also worthy of remembrance as the pioneer of Scottish landscape. Julius Cæsar Ibbetson, Morland, and "Old" Crome follow—the two last with commonplace subjects made interesting by the artist's subtle vision; the other with a fine romantic mountain subject carefully reduced to prose. By Barker of Bath there is a masterly little landscape with figures—real live nature which may stand unashamed beside the next in point of time—Turner's early picture of Dungeon Ghyll, a fine piece in spite of having suffered from uncalled-for retouching. Cornelius Varley, less known than his brother, achieved a memorably good thing in *Stacking Hay*, a fascinating picture. A late Cox; an early Constable, careful, accomplished, rather dull; a very fine Surrey subject—*The Woodcutters*, by Linnell; a well-managed wide view of the Campagna by Callcott; and a careful, doubtfully composed woodland scene by O'Connor (the only Irishman), bring us on to a magnificent Pyne, *St. Michael's Mount*, which ranks among his best achievements: suggesting comparison with Turner in the same radiant vein, yet entirely different and individual. *The Remains of the Roman Amphitheatre at Verona*, by James Holland, is a very good example, and the *Greenwich Hospital*, formerly attributed to him, is now restored to its proper author, Thomas Shotter Boys.

A good specimen of the Wilkie genre school is *Sir Walter Scott and the Blue-Gown Beggar*, by Wilkie's friend and assistant, Alexander Fraser. It pictures the climax of a story told by Lockhart in his *Life of Scott*. While attending Dugald Stewart's class in the winter of 1790–1, Scott became intimate with another student older than himself. During his walks in the Edinburgh outskirts he gave a trifle from time to time to a venerable "blue-gown (*i.e.* licensed) beggar" who interested him. Once, walking with his class-mate, he observed him to be covered with confusion on their meeting the mendicant. He then learned that he was

the son of the old man, who, though he had a modest pittance for himself, was constrained to beg in order to pay for the youth's education. Some months later the blue-gown, encountering Scott, begged him to visit his cottage, as his son was ill and would much like to see him. Going by appointment the next day, Scott found his host ready to entertain him at dinner—"the mutton was excellent, so were the potatoes and whiskey." With Scott's help a tutorship in the North was found for his young associate, thus relieving the old man of his pious paternal task. It is a capital example of the style in "anecdote" which long flourished in the North, gradually subtilising itself in the hands of men like Pettie and Orchardson. Here we have it again in Erskine Nicol's *At the Well*, which is all the more acceptable because it makes no attempt to be funny. Tom Faed's study of a *Breton Interior* was, no doubt, made as a stage setting for one of his deftly told incidents. The English manner, in the same style, is seen in *The Poor Seamstress*, by Edward Hughes—a shopman obsequious to a well-dressed Early Victorian lady, while the principal scowls at and seems to bully a poor widow who has brought in her work—the woman of Hood's "Song of the Shirt." By Frith, the prolific Victorian anecdotist, whose *Derby Day* and *Railway Station* are classics in their kind, we have the series of five, *The Race for Wealth*, painted in 1880, in a Hogarthian spirit, to attack the iniquities of company promoters. Harlow's *Bride* and *Widow*, pleasing single-figure pictures, have no more than an implied story.

The collection barely touches the fringe of the pre-Raphaelite movement of 1848, but the gap is made less evident by the admirable little version of *In the Bey's Garden*, by J. F. Lewis, who, painting in the East, adopted a method of expression only distinguishable from that of the younger revolutionaries by its total lack of archaisms and affectations. It is a pictorial gem of rare quality. The only one of the Brotherhood illustrated is Millais—his little *Early Piety*, painted in 1859, the year of *The Vale of Rest* and *Apple Blossoms*, probably a portrait of Alice Gray, who sat to him for the last-named picture. There is, however, considerable likeness to the child in *The Ransom*, painted from Miss Helen Petrie. There is no trace of the still active influence of the early Millais manner, unless it be faintly shadowed in *Corona*, by C. E. Perugini, or in a young man's portrait by W. Onslow Ford, one of the most recent of the paintings. Of W. Holman Hunt there is nothing, but, though there is no Rossetti, we have interesting examples of the school based on his real manner—he never was a true pre-Raphaelite in the spirit of his two great colleagues—and that of his follower, Burne-Jones, in Simeon Solomon's *The Scrolls of the Law* and J. M. Strudwick's very æsthetic *A Love Story*. Cecil Lawson is sometimes claimed as an adherent of the P.R.B., and his unconventionally designed *Low Water on the Thames* might support the idea; but his affinity was rather to the Mason-Walker-Pinwell group, whose originator and sole survivor, J. W. North, is well represented by his landscape, *Summer Waters:* a noble example of his poetical outlook on nature.

Two notable presidents of the Royal Academy are well illustrated—Leighton by his first exhibited picture, *Cimabue finding Giotto in the Fields of Florence*, and Poynter by the smaller version (the original study, afterwards finished) of his last great composition, *The Queen of Sheba's Visit to King Solomon*. There are dogs by Landseer and Orchardson, sheep by J. C. Morris, and a delightful *Pouter Pigeon* by J. M'Clure Hamilton, as representatives of our painters of animals. For marines we have an excellent *The Lizard's Head*, by John Brett, and Henry Moore's *Give Way, Men!*—a lifeboat subject resembling his picture in the Liverpool Art Gallery, but a better work. Lionel Smythe's unusual *In Distress*—an early example—is a spirited scene on a wreck.

The numberless trends of our recent art are too many to make possible (and some do not deserve) illustration of them all. Very good pictures of the modern Scotch school are R. M'Gregor's *Mussel Gatherers*, *Villeville*, and Robert Noble's *Haddingtonshire*. Other landscapes are East's *The Rising Moon*, two characteristic examples of A. D. Peppercorn, and Bertram Priestman's *River Scene*. *Dorothy* is a late and charming girl-portrait by Watts, and there are Arab studies by Goodall and G. L. Seymour. Quite modern and quite admirable is a portrait of Louis Sargent by Glyn Philpot. *The Aged Worldling*, by J. H. Amschewitz, despite its suggestive title, is no more than a decorative (and very pleasing) composition by a young artist whose talent lies that way. Back to Frank Holl involves a plunge into the dim mid-Victorian past, yet there is something of the modern note in his able *Besieged*—one of those invariably sad subject-pictures with which he relieved his mind when oppressed by the tedium of painting portraits of uninteresting people. It seems even more modern than George Clausen's *A Peasant Girl*, painted only two years later, for that is in the Bastien-Lepage manner, which at that time Mr. Clausen followed—and he has travelled far since then. He would now be more nearly allied to the aims of Edward Stott's *The Cider Harvest*, which is full of joy in the play of light in a dim interior on a bright day; or the fascinating problems of George Henry's *Lights*. Full sunlight at its fiercest is the keynote of T. F. M. Sheard's *In the Garden*. The cry of the modern artist



THOMAS BARKER OF BATH A WINDY DAY



CORNELIUS VARLEY STACKING HAY



SIMEON SOLOMON THE SCROLLS OF THE LAW

(unless he be some sort of "ist") is that of the dying Goëthe: "More light!"

Of British sculpture there are four examples: Sir George Frampton's *The Children of the Wolf*, a very strong and good example of his learned and dignified art; Derwent Wood's bust of H.H. the Maharaja, the gift of Mr. Spielmann to the collection which he has spent much time and thought in making as worthy as possible of a great opportunity; a notable *cire-perdue* bust of Richard Wagner, by Percival Hedley; and a statuette, *The Hunter*, by F. N. Bose, a native of India, who studied in Edinburgh under Percy Portsmouth.



THE REMAINS OF THE AMPHITHEATRE AT VERONA

BY JAMES HOLLAND





THE REMAINS OF THE AMPHITHEATRE AT VERONA

BY JAMES HOLLAND

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

ST. MICHAEL'S MOUNT

BY J. B. PYNE



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SIR WALTER SCOTT AND THE BLUE-GOWN BEGGAR

BY ALEXANDER FRASER



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IN THE BEY'S GARDEN

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III

CONTINENTAL SCHOOLS

In the representation of more modern schools, the Baroda collection is strongest, next to the British, in those of France: a natural consequence of the lead taken by that country in the development of art. It will be convenient to begin with the others, as no reference was made in the first article to French art, and we have now to deal with a sequence beginning in the seventeenth century.

Of modern Spanish art there are two examples: a garden scene, *Feeding the Ducks*, in the manner of Fortuny, by J. Agrasot y Juan; and a full-length portrait of a girl, *Gaditana*, by Laureano Barrau, which is one of the most accomplished pieces of modern painting in the collection. A clever *Algerian Market Scene* by G. Simoni, and a vivid study of an old monk reading, by A. Tamburini, are the contributions of Italy. Austria provides a spirited *Skirmish*, by A. Friedlander; Germany, *The Attack*, by W. Velten, and a delightful group of *Laughing Spectators*, by the ever-welcome Karl Gussow: comparable with Frans Hals and Garrido in his mastery of the human smile. *Cattle in a Field*, by C. Westerbeek, and a lovely wet, cool grey seashore scene by J. Scherrewitz, are from Holland; while Russia is represented by L. Pilichowski's emphatic study of an old man, *Waiting*, and the large study for the brilliant composition by Ilya Efimovitch Repin, *The Answer of the Saporog Cossacks to the threatening missive of the Sultan Mahmoud V.* Grouping, characterisation, and colour are those of a master: it is a creation at once arresting and satisfying. The painter died in 1918 of starvation—a victim of the war.

From Belgium, in addition to sculpture by Guillaume Geefs and Jef Lambeaux, there are several pictures, the earliest by Dyckmans, *Opportunity makes the Thief*, an interior studied with untiring quest of finish in the



ILYA E. REPIN THE ANSWER OF THE SAPOROG COSSACKS TO THE THREATENING MISSIVE OF THE SULTAN MAHMOUD V.

artist's well-known manner—the manner of his time. It is almost tediously accomplished. Very different is the rollicking, broadly painted study by his contemporary, Joseph Stevens, of a showman's covered cart, with a load of wild beasts, tearing along a road, drawn by three dogs, and apparently without a driver. The others are landscapes—a tranquil scene at sunset by Louise Heger, and a weird little snow nocturne by Jan Van Beers.

No example of the still imperfectly known early French art is in the Baroda collection: it begins with the two Poussins. The authenticity of the *Mary Magdalen anointing the feet of Christ*, by Nicholas, has been questioned by experts, who, however, have not been able to specify the brilliant imitator who produced it. It would be of interest to know something of a painter who, though able to simulate so well the manner of his master, is unknown to history.

Le Sueur's *Christ's Entry into Jerusalem*, and Le Moyne's *Rinaldo and Armida*, are accomplished, without being of special interest, save as illustrating phases of art progress. An *Italian Landscape*, by Pierre Antoine Patel, is a lovely picture—one of the gems of the Italianate French school. Portraits of men by Largillière and Perroneau, evidently persons of distinction, but not identified, are excellent; and there is a spirited little subject picture, *Le Verrou*, by Fragonard—presumably the lost original.

The next picture, in point of age, brings us to what may still be called modern times, for it is by Georges Michel, a student of old Crome's work, and one of the founders of the Barbizon school. It records a fine open view, *Near Montmartre*, the great plain where he most loved to paint. Ary Scheffer and Paul Delaroche were born more than thirty years later than Michel, but the art of Scheffer's *Christus Consolator*, and even that of Delaroche's *La Vierge à la Vigne* is emphatically "dated," while his still belongs to the present. These two pictures are choice examples of the painters, and special interest attaches to the Delaroche, because it had long been supposed lost in the destruction by fire of its owner's house. The artist, who painted the principal figure from his daughter, the wife of the painter, Horace Vernet, was greatly distressed. The identification of it by Mr. Spielmann was confirmed by comparison with Samuel Jesi's engraving in line, also even more conclusively by the evidence of skilful retouchings where the surface had been injured by fire. Fortunately, the actual damage as so discovered on minute examination was not of a grave character, but it may be conjectured that before the canvas came into a restorer's hands after the fire, it presented an appearance which seemed to justify the tidings of its "being burnt" conveyed to Delaroche. While the critical opinion of to-day would by no means endorse the superlatives of praise with which S. C. Hall hailed *La Vierge à la Vigne*, when it was first exhibited at the Royal Academy in 1844, it cannot be denied that it is a creation in which the artist was strongly and happily inspired by the most popular and often painted of religious themes, and realised it with marked individuality, and much beauty and tenderness. It would be difficult to find a better example of the French *juste-milieu*—the link between classicism and romanticism.

The portrait by J. F. Millet, of his wife, is not the less interesting and characteristic because he is not so well known in portraiture. It is a striking picture of a pale, dark young woman seated, wearing a dark dress and a white shawl, caressing a dog. Whether this was the artist's first or his second wife is not certain.

Isabey the versatile is represented by a spectacular Venetian canal scene; Meissonier, by a carefully finished little study of a Hussar lighting his pipe. The French landscapes of the middle of the nineteenth century are well chosen. Boulangé's *In the Forest of Fontainebleau* is an excellent and charming wood scene in one of his favourite painting grounds, with a foreground group of cattle. Charles Jacque's *The Shepherd—Moonlight* is an exquisite nocturne. *The Ravine*, by Courbet, has a vigorous and brilliant treatment of a romantic scene—a swift river flowing between a bold cliff and a wooded bank. The sure instinct for light and colour of Boudin, wholly modern in feeling, is seen to advantage in his *Sortie des Barques à Trouville.* Bastien-Lepage's seashore subject, probably painted at Concarneau, is of the simplest unconventional kind, but its masterly statement—one thinks of Whistler—makes it rich in interest. The vivacious Raffaëlli is equally personal and unusual in *The Ferry*, so cleverly animated by its adroit suggestion of innumerable peasant figures. It is the art of to-day, even more so than the suave, tranquil and pleasing *Milking*, by his contemporary, Julien Dupré.

The orientalist, Gérôme, pupil of Delaroche, whose secrets of suave grace in expression he inherited, is represented at Baroda by a perfect little example, *Prière dans la Mosquée*, all the more acceptable because in its reposeful theme there is nothing to disturb the enjoyment of the painter's accomplished craftsmanship. Auguste Toulmouche's *Lady with a Book* charms in a similar way, but the engaging type of girlhood, represented so well, makes no small part of its charm. The *Convent Dispensary* of Henriette Browne is an interior as true and simple as a De Hooch, as modern and delectable as a Joseph Bail; and the *Still Life*



P. PATEL AN ITALIAN LANDSCAPE, WITH RUINS OF A CLASSIC TEMPLE

on a Table, by Antoine Vollon, well represents the foremost Frenchman of his time in that genre. The two accomplished subject pictures which end the list show incidentally the width of range covered by French painters of half a century ago in that class of work; for they are wholly different in aim, theme, and treatment. But between the dates of the two canvases there intervened the Franco-Prussian war and the fall of the Empire, events which profoundly affected every phase of the national life, and not least the outlook of artists. Tissot's *Un Souper dans le Directoire*, though dated 1869, is, it may be conjectured, his exhibit, *Le Dejeuner*, at the Salon of 1868, redated for exhibition in England. In any case, it belongs to his early period of maturity, during which he painted in Paris, and for Paris. When, after the war, Tissot left France for England, he definitely modified his style and choice of subject to suit the English market, though the essential characteristics remained—his love of costume and still-life details, his adroit use of carefully studied foliage and flowers, especially the graceful leaves of the horse-chestnut.

Charles Corbineau's *Tired Out* shows a peasant interior in which a woman, with an infant on her lap, has fallen asleep in the midst of dinner preparations that give opportunity for still-life details. She is surrounded by three young girls, whose amused regard savours overmuch of studio pose and detracts from the force of the composition. There is abundant matter for admiration, however, in the graceful design, vigorous brushwork, and good colour; and the central woman and child are wholly excellent.

A lion and a greyhound in bronze, by Barye, are the only examples of French sculpture, apart from the work of the Medallists.* It has been no part of

* The series of Durand, Dassier, and Wiener medals, which are to be shown in cases, illustrate well the achievement of French and Belgian artists in this class of art.



JEAN FRANÇOIS MILLET — PORTRAIT OF THE ARTIST'S WIFE



HENRIETTE BROWNE THE CONVENT DISPENSARY



LAUREANO BARRAU GADITANA



JAMES J. TISSOT — UN SOUPER SOUS LE DIRECTOIRE

the scheme to make the Baroda collection representative of the art of sculpture in Europe: the few examples purchased for it have been chosen rather with a view of providing pieces suitable for decoration of the picture galleries. One very charming item is not even European—a Japanese bronze of a girl, probably a geisha, seated on the ground. It is interesting to find that it falls so harmoniously into a display of European art, although its nationality is unmistakable. Its maker, whoever he may have been, must rank among those rare men whose genius reaches beyond nationality to the universal essentials of beauty; who provide the only justification possible for Whistler's fallacious pronouncement to the effect that there is no such thing as nationality in art.



J. L. E. MEISSONIER A HUSSAR



LA VIERGE À LA VIGNE
BY PAUL HIPPOLYTE DELAROCHE





LA VIERGE A LA VIGNE

BY PAUL HIPPOLYTE DELAROCHE

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.



THE CHILDREN OF THE WOLF
BY SIR GEORGE FRAMPTON, R.A.



THE CHILDREN OF THE WOLF

BY SIR GEORGE FRAMPTON, R.A.

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

CHRONOLOGICAL LIST

ITALIAN SCHOOL

1477?–1576	TITIAN (Tiziano Vecellio)	Contemporary copy of The Death of Peter Martyr, now destroyed.
1490–1540	BONIFAZIO VERONESE	The Virgin and Child, with St. Joseph.
1492–1527	PULIGO, Domenico	The Madonna and Child.
1522–1582	SCHIAVONE, Andrea	The Birth of St. John.
16th Century (late)	Artist unknown	The Crucifixion.
1557?–1602	CARRACCI, Agostino	St. Bartholomew (so-called, but really Apollo flaying Marsyas).
1575–1642	RENI, Guido	Saint Catherine.
1591–1666	GUERCINO (Il)	Salvator Mundi (The Saviour of the World).
1605–1685	SASSOFERRATO (Il) [G. B. Salvi]	The Madonna with the Infant Saviour.
1615–1673	ROSA, Salvator	(1) Jacob Wrestling with the Angel. (2) A Bishop.
1632–1705	GIORDANO, Luca	Judith and Holofernes.
1638–1721	GARZI, Luigi	The Triumph of Christianity.
c. 1660–1734	RICCI, Sebastiano	The Vision of St. Anthony of Padua (for an altar-piece).
1662–1725	DE MATTEIS, Paolo	Mary Magdalen Reading.
1682–1754	PIAZZETTA, Giovanni Battista	Abraham's Sacrifice.
1696–1769	TIEPOLO, Giovanni Battista	The Four Latin Fathers of the Church (for a ceiling decoration).
1702–1762	LONGHI, Pietro	The Doctor's Visit.
1706–1770	CIGNAROLI, Giovanni Bettino	The Death of Rachel.
1710?–1743	MARIESCHI, Michele	The Piazzetta of St. Mark's, Venice.

Modern School

c. 1845–1905	TAMBURINI, Cav. Arnaldo	A Monk Reading.
——	SIMONI, G.	Algerian Market Scene.

FLEMISH SCHOOL

1399–1464	ROGIER DE LA PASTURE (School of)	The Deposition from the Cross.
1480–1521	DE BLES, Herri Met (School of)	The Flight into Egypt.
1572–1640	RAVESTEYN, Jan Van	Portrait of the Countess Catterina Van den Bergh.
1577–1640	RUBENS, Sir Peter Paul	Portrait of Frédéric de Marselaer.
c. 1580–1643	STEENWYCK, Hendrick van, the younger	Interior of a Cathedral.
1581–1642	FRANCKEN II., Frans	(1) The Picture Gallery in the Doria Palace, Genoa. (2) The Banquet.
1587–1631	RYCKAERT, Martin	A Rocky Scene, with the Flight into Egypt.
1590–1660	SEGHERS, Daniel	A Group of Garlanded Flowers.
1593–1678	JORDAENS, Jakob	Head of an Old Man.
1606–1680 1611–1680	VAN THULDEN, Theodore, and HANNEMAN, Adriaen	A Princely Family.
1610–1690	TENIERS, David	(1) The Education of the Virgin. (2) Villagers Regaling.
1611–1661	FYT, Jan	Flowers and Dead Game.
1629–1670	TENIERS, Abraham	A Guard-room.
1666–?	SCHOEVAERDTS, M.	The Embarkation.
1680–*c.* 1731	LAMBRECHTS, Jan Baptist	Interior of an Inn.
1714–1790	HORREMANS, Jan, the Younger	(1) Interior, with Figures. (2) Interior, with Figures.

Modern School—Belgian

1811—1888	DYCKMANS, Joseph Laurens	"Opportunity Makes the Thief."
1819—1892	STEVENS, Joseph	Dogs drawing a Menagerie Cart.
1839—	HEGER, Louise	The Pigeon's Pool, Fontainebleau.
1852 –	VAN BEERS, Jan	A Winter Scene.

DUTCH SCHOOL

1497—1567	MARINUS VAN REYMERSWAELE	St. Jerome in his Study.
1557—1629	VAN VEEN, Otto	Portrait of the Archduke Albert VII. of Austria.
1597—1662	VERSPRONCK, Jan	Portrait of a Lady.
1600—*c.* 1677	WYNANTS, Jan	A Landscape.
1610—1652	BOTH, Jan	Italian Landscape at Sunset.
1610—1686	STOOP, Dirk	The Farrier.
c. 1612—1675	VAN DER VLIET, Hendrik C.	Interior of a Cathedral.
1620—1691	CUYP, Aelbert	View of Dordrecht.
1621—1660	WEENIX, Jan Baptist	A Landscape, with Figures and Animals.
1622 ?—1678	DU JARDIN, Karel	Landscape, with Cattle, Horses, and Sheep.
1623—1682	WOUVERMANS, Pieter	Travelling Peasants.
1625—1654	POTTER, Paul	Evening.
1626—1683 ?	VAN AELST, Willem	Flower Piece.
1627—1700	ROESTRAETEN, Pieter	Still Life, on a Table.
1635 ?—1710?	STORCK, Abraham	Dutch River Scene.
1636—1699)	HACKAERT, Jan	A Wood Scene.
1635—1672)	and VAN DE VELDE, Adriaen	(Figures by).
1639—1684	NETSCHER, Caspar	The Music Lesson.
1645—1717	WALSCAPPELLE, Jacob	Fruit, Flowers, and Insects.
1662—1695	COLLIER, Evert	(1) Still Life.
		(2) Still Life.

Modern School

1870—	SCHERREWITZ, J.	Carting Nets at Katwyk, Holland.
1874—	WESTERBEEK, C.	Springtime.

SPANISH & PORTUGUESE SCHOOLS

1531—1588	COËLLO, Alonzo Sanchez	Portrait of Isabel de Valois, third Queen of Philip II. of Spain.
1576—1656	HERRERA, Francisco de (the Elder)	The Coronation of a Pope.
1589—1652	RIBERA, Jusepe	Christ at Emmaus.
1601—1667	CANO, Alonzo	The Ancient of Days.
1678—1758	TOBAR, Don Alonzo Miguel de	Lot and his Daughters.
17th Century	Portuguese Artist unknown	Queen Catherine of Braganza.

Modern School

1836—	AGRASOT Y JUAN, Joaquin	Feeding the Ducks.
1864—	BARRAU, Laureano	Gaditana.

FRENCH SCHOOL

1594—1665	Poussin, Nicolas (School of)	Mary Magdalen Anointing the Feet of Christ.
1613—1675	Poussin, Gaspard	Classical Landscape, Tivoli.
1616—1655	Le Sueur, Eustache	Christ's Entry into Jerusalem.
1654—1703	Patel, Pierre	An Italian Landscape.
1656—1746	Largillière, N. de	Portrait of a Gentleman.
1688—1737	Le Moyne, François	Rinaldo and Armida.
1731—1796	Perroneau, Jean Baptiste	Portrait of a Knight of the Order of the St. Esprit.
1732—1806	Fragonard, Jean Honoré	The Bolt (*Le Verrou*).
1763—1843	Michel, Georges	Near Montmartre.
1795—1858	Scheffer, Ary	Christ the Consoler.
1797—1856	Delaroche, Paul H.	La Vierge à la Vigne.
1804—1886	Isabey, Eugène L. G.	A Canal Scene, Venice.
1812—1878	Boulangé, Louis J. B.	In the Forest of Fontainebleau.
1813—1894	Jacque, Charles	The Shepherd : Moonlight.
1814—1875	Millet, Jean François	Portrait of the Artist's Wife.
1815—1891	Meissonier, J. L. E.	A Hussar.
1819—1877	Courbet, Gustave	The Ravine.
1824—1904	Gérôme, Jean Léon	Prayer in the Mosque.
1825—1898	Boudin, Eugène	Barges setting out from Trouville.
1828—1890	Toulmouche, Auguste	A Lady holding a Book.
1829—1901	Browne, (Sophie) Henriette	The Convent Dispensary.
1833—1900	Vollon, Antoine	Still Life.
1835?—1901	Corbineau, Charles	Tired Out.
1836—1902	Tissot, James	A Supper under the "Directoire."
1850—1884	Bastien-Lepage, Jules	On the Sea-shore.
1850—	Raffaëlli, J. F.	The Ferry.
1851—1910	Dupré, Julien	Milking.

GERMAN & AUSTRIAN SCHOOLS

15th Century	Laib (School of)	The Crucifixion.
1631—1685	Roos, Johann Heinrich	Gipsies about to Camp.
1712—1774	Dietricij, Christian W. E.	(1) The Parable of the Master in the Vineyard. (2) Landscape, with a Shepherd and Shepherdess.
1746—1797	Schweickhardt, Heinrich Wilhelm	Winter Scene.

Modern School

1843—1907	Gussow, Karl	The Laughing Spectators.
1847—	Velten, Wilhelm	The Attack.
1860—	Friedländer, A. *(Austrian)*	The Skirmish.

RUSSIAN & GREEK SCHOOLS

15th to 16th Century	Mount Athos School	Small Altar Picture : Scenes in the Life of Christ.
17th Century	Russian-Polish Painter	The Virgin and Child, Crowned.
1844—1918	Repin, Ilya Efimovitch	The Answer of the Saporog Cossacks to the Threatening Missive of the Sultan Mahmoud V.
1870—	Pilichowski, L.	Waiting in Patience.

BRITISH SCHOOL

1593—1664 ?	JOHNSON (or JANSSEN), Cornelius	Wilhelm Wolfgang de Neuberg, Prince Palatine.
c. 1640	VAN DYCK (School of)	(1) King Charles I.
		(2) Queen Henrietta Maria.
1610—1646	DOBSON, William	"Portrait of Thomas Simon."
—1653	STONE, Henry ("Old" Stone)	Portrait of Sir Anthony Van Dyck.
1618—1680	LELY, Sir Peter (ANGLO-GERMAN)	(1) Judith with the Head of Holofernes.
		(2) Queen Catherine of Braganza (School).
1694—1739	VAN DER BANK, John (ANGLO-DUTCH)	Lady Hales, wife of Sir John Hales, of Hove.
1697—1764	HOGARTH, William	The Stream of Life: Fortune distributing her Favours.
1723—1792	REYNOLDS, Sir Joshua, P.R.A.	Miss Meyer as "Hebe."
(1725 or) 1733—1810	ZOFFANY, Johann, R.A.	David Garrick and Mrs. Pritchard, in the Tragedy of *Macbeth*, Act II., Scene iii.
1734—1802	ROMNEY, George	Sir Brian (or Bryan) Broughton-Delves.
1742—1810	HUMPHRY, Ozias, R.A.	Lady Barbara Ashley-Cooper
1755—1828	BIGG, William R., R.A.	Captain Thomas Coram (after Hogarth).
1757—1837	ANDERSON, William	A Calm: View on the Thames, 1808.
1758 ?—1810	HOPPNER, John, R.A.	Edmund Ayrton, Mus. Doc.
1758—1840	NASMYTH, Alexander	View in Cumberland.
1759—1817	IBBETSON, Julius Cæsar	A Mountain Landscape.
1763—1804	MORLAND, George	A Gipsy Encampment.
1768—1821	CROME, John ("Old" Crome)	A Sandy Road, with Two Boys.
1769—1847	BARKER, Thomas ("of Bath")	A Windy Day.
1769—1830	LAWRENCE, Sir Thomas, P.R.A.	The Duke of Wellington.
1775—1851	TURNER, Joseph M. W., R.A.	Dungeon Ghyll, Langdale Pikes, Westmoreland.
1776—1837	CONSTABLE, John, R.A.	View on the River Stour.
1779—1844	CALLCOTT, Sir Augustus W., R.A.	View over the Campagna, Italy.
1781—1873	VARLEY, Cornelius, R.W.S.	Stacking Hay.
1783—1859	COX, David, R.W.S.	On the Moors.
1786—1865	FRASER, Alexander, A.R.S.A.	Sir Walter Scott and the Blue-Gown Beggar.
1787—1819	HARLOW, George H.	(1) The Bride.
		(2) The Widow.
1791—1841	O'CONNOR, James A.	A Landscape.
1792—1882	LINNELL, John, R.W.S.	The Wood-cutters.
1800—1870	HOLLAND, James, R.W.S.	The Remains of the Amphitheatre, Verona.
1800—1870	PYNE, James B., V.-P., (R.)B.A.	St. Michael's Mount.
1802—1873	LANDSEER, Sir Edwin, R.A.	Dogs.
1803—1874	BOYS, Thomas Shotter, (R.I.)	Greenwich Hospital.
1805—1876	LEWIS, John F., R.A.	In the Bey's Garden, Asia Minor.
1817—1904	WATTS, George Frederick, R.A., O.M.	Dorothy.
1819—1909	FRITH, William P., R.A.	The Race for Wealth:—(1) The Spider and the Flies.
		(2) The Spider at Home.
		(3) Victims.
		(4) Judgment.
		(5) Retribution.
c. 1820—1908	HUGHES, Edward	The Poor Seamstress.
1822—1904	GOODALL, Frederick, R.A.	The Arab.
1825—1904	NICOL, Erskine, A.R.A., R.S.A.	At the Well.
1826—1900	FAED, Thomas, R.A.	Interior of a Brittany Cottage.
1829—1896	MILLAIS, Sir John E., Bart., P.R.A.	Early Piety.
1830—1896	LEIGHTON, Baron, of Stretton, P.R.A.	Cimabue finding Giotto in the Fields of Florence.
c. 1830—*c.* 1870	MORRIS, J. C.	For Sale at Smithfield.
1831—1895	MOORE, Henry, R.A.	Launching the Lifeboat: "Give way, Men!"
1831—1902	BRETT, John, A.R.A.	The Lizard Head, Cornwall, seen from the Rill.
1835—1910	ORCHARDSON, Sir William Q., R.A.	Oscar and Brin: Two Dogs in a Cottage.
fl. *c.* 1870—1890	SEYMOUR, George L.	A Street Merchant.
1836—1919	POYNTER, Sir Edward J., P.R.A.	The Queen of Sheba's Visit to King Solomon.
1839—1918	PERUGINI, Charles E.	Corona.
1840—1918	SMYTHE, Lionel P., R.A.	Short-handed.
1841—1905	SOLOMON, Simeon	The Scrolls of the Law.
1842—	NORTH, John W., A.R.A.	Summer Waters.
1845—1888	HOLL, Frank, R.A.	Besieged.

BRITISH SCHOOL—*continued*

1847—	M'GREGOR, Robert, R.S.A.	The Mussel Gatherers, Villeville.
1847—	PEPPERCORN, A. D.	(1) A Shady Stream. (2) The Bent Tree.
1849—1913	EAST, Sir Alfred, R.A.	The Rising Moon: "Calm and Beautiful the Moon Arose."
1849—	STRUDWICK, John M.	A Love Story.
1851—1882	LAWSON, Cecil	Low Water on the Thames.
1852—	CLAUSEN, George, R.A.	A Peasant Girl.
1853—	HAMILTON, John M'Lure	A Pouter Pigeon.
1857—1917	NOBLE, Robert, R.S.A.	Haddingtonshire: Village of White Kirk.
1859?—	HENRY, George, R.A.	Lights.
1859—1918	STOTT, Edward, A.R.A.	The Cider Harvest.
1866—	SHEARD, T. F. M., R.B.A.	In the Garden.
1868—	PRIESTMAN, Bertram, A.R.A.	A River Scene.
——	FORD, W. Onslow	Portrait of a Young Man.
1883—	AMSCHEWITZ, J. H., R.B.A.	The Aged Worldling.
1884—	PHILPOT, Glyn W., A.R.A.	Louis A. Sargent.

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